Places Where One Goes to Look On Rather Than to Eat.

WONDERS OF GASTRONOMY

Special Correspondence of The Evening Star.

PARIS, January 15, 1960. Among tourists extraordinary stories of high prices in the richer Paris restaurants always are current. One man has taken a woman to Paillard's, in the Champs Ely sees, where "a little dinner"-always vague -cost him 266 frames. Another simply stepped into Voisin's with his wife-an hon t man, that-and was made to give up 830 for "a few baked nothings." It is never the heroes of the tales who tell them. The dventures happen to "a friend of mine, or to "a man I met." These gentlemen you eet! Now that the exhibition year has come, to raise the price of everything, these to have some real foundation, but in preof them one should not forget the say ing of the boulevard-on whose faith many bet has been won-that no man can es

820 worth of food in any Paris restaurant. This is not so terrifying to the exhibiti nderfoot when it is remembered the eris is peculiarly a city of primeurs. He its and vegetables utterly out ison figure as nonchalantly on the menu thes restaurants as do beans upon of fare in Boston. There are sea bill of fare in Boston. There are seas-of the year in many a great city when y cannot have a melon for its weight in go-or peaches, or cherries, or asparagus. It's why order them in Paris? The and of hotel at Paillard's—did he dare—would perfectly willing to explain to you it nothing real is to be gamed by plackleand, eating the fruit of the dear life cherry trees growing in pore aim pats if and eating the fruit of the dear has cherry trees growing in pore hain pots the the waiters sometimes hand about when man has a pretty girl beside him. Six delars! Of course, you may take the traway with you and plant it in your loading to the product of the course of will want to pluck the fruit thereof, will want to pluck the fruit. (There is historical precedent.) The obvious way of it, therefore, is not to take your gir Paillard's. Go alone.

Rate of Increase.

At the Cafe de Paris, Voisin's, Pailland tion rise will not be more than 20 per cen The maitre whotel of Duraud's has ngiven his attention" to the matter with its also practically the reply of a Maison Dores, the Tour d'Argent, Foyer Marguery's the Restaurant Maire and the Cafe Anglais. And when M. Marguery a presiding officer of the Syndicat des I monadors de Paris, refuses to commit himself, it may be taken that the predicate of gonging has not been decided on And here another question rises. Magnety's, a restaurant really of the middiclass, is chiefly noteworthy because a many Americans have learned to recomment. led; s. a restaurant really of the maless, is chiefly noteworthy because that Americans have learned to run to a its "special" sole with Norman sales. The through Wenderful! They say it muce is made in a locked room by the r and white wine. Of course, i at it is not the only Paris dish of but it is not the only Paris dish of which take home a remembrance, as happened so many. Apart from this dish and a American clientele, the Restaurant Maguery is really middle class, like Beeban Van's, Lavenne's, and the Pousset braseries, Excellent restaurants, their pairo are, nevertheless, not of the high noe; in one does not pay-as do the fond outside at Maxim's—to sit and watch the believely distributions.

Expensive Resorts.

feeding of the eye comes highes all, and will find its climax next summer the sporty, typical restaurants d'ete, th sparkling, giddy sylvan nooks of the av nue of the Champs Elysees and the Bois lit up with fairy lamps at night beneath the stars, the lurking places of expense. Las summer the Bellevue (along the river, of the heights between Meudon and Sevres was noted for peculiar atrocttics—such a charging a Belgian and his wife \$1.50 f-three peached eggs, the fourth being "out

A Spectacle of Gayety.

At the Chateau de Madrid, in the full Bois; at the Bellevue, on the heights above the Seine where it is fairest; at the Pavilion d'Armenonville, the country club of the fast set; and at the Ambassadeurs', the Champs Elysees' quintessence for the spor ing fereigner, their strong point is the tacle of gayety. And, indeed, it is a gor geous sight to watch "these ladies" enter-ing with their lords and masters of the day or mayhap with a train of bacchanalta followers like Aspasia or Corinna, to tak favorite tables, kept for them on the merlayorite tables, kept for them on the mere hope that they may turn up to grace the feast and advertise the shop. Their skirrs rustle, their gauzy chiffons sparkle with jeweled plus and buttons, they wear great fantastic collars, row on row of pearls, their corsage is a constellation of diamonds, and their immense hats are poems of nessles.

One Way to See.

To see all this one must pay. There is one device, however, known and dreaded alike by waiters and proprietors, whereby the cost of the spectacle may be kept dow to its strict minimum, and as such I rec ommend it to as many exposition visite as may think they have the stolid courage as may think they have the stoid courage to carry it through. A soup, a meat dish, a sailed of vegetables to follow, a three-franc hottle of wine, and, then, coffee-what can the outraged waiter do to the imperturbable couple who have managed to obtain a table and give such an order? Keep them waiting for each dish? But they have come precisely to stay as long as possible. Serve the hot dishes coid and the cold dishes hot? They will not care—they, have not come to eat. Cruel enigma?

Famous Restaurants. When it comes to the restaurants where one cats-the restaurants of the town-Americans often are disappointed with their appearance. Like the Paris theaters, where the expense is put upon the birds rather than on the cage, nearly all of them are what we would call dingy and old-fash-foned, although Palliard's boulevard estabfoned, although Pailliard's boulevard establishment—the rickietest of the lot—has just been remade, and most of the others have gone in for new paint and gibling because of the exhibition. And some of the best of these old-fashioned restaurants rejoice in old-fashioned dishes. Without setting up for too much of an expert. I would place the Maison Doree first, and Voisin's with it, in the first rank. Yet one of the most celebrated dishes of the former is a plate of chicken wings and turnips. Both establishments follow "the good old French traditions." without being too "Parisian." "La ilshments follow "the good our French tra-ditions," without being too "Paristian," "La bonne merchandise!" says Gustave. "There is nothing else!" exclaims Henri M. Mou-ress-for this is the hind name of the world-celebrated Gustave—when I liss spoke with him waxed eloquently on having every in-gredient of the best quality. There is a nim waxed eloquenty on naving every in-gredient of the best quality. There is a simplicity that costs. What is more simple than a dish of peas, in Jenuary, from the hothouses outside of Brussels? Or a simple roast pheasant—from the Rothschild pre-serves?

A Twelve-Dollar Dinner.

As Voisin's is another such restaurant, a linner eaten there will stand for both. The cloth and napk n cost us is cents, and then; One Popoff (Russian vocki) for the man, an error not to be repeated. 20 cents; one

PARIS RESTAURANTS

bottle of Graves (ordinary white Bordeaux),
30 cents; one bottle of Beaune (good Burgundy), \$1.40; croute-au-pot soup (only the best bouillion can make this soup distinguished, but then it is so comforting), 60 cents; sole a la Russe (really a sauce Normande brought up to date), \$1.60; duckling (delicately accented with a puree of young turnips and cream), \$3; asparagus, muslin sauce, \$2.40; glace gaufre (best call it an ice cream tart, the Japanese trick of serving lee cream in thin, flaky, crisp, warm pie crust), \$1; coffee, 30 cents; liquers, 60 cents; tip (5 per cent of the bill, more or less), 60 cents; total, a trifle over \$12. Oh, yes; it cost too much, but the memory of it will linger. will linger.

A Fair Sort of a Lunch. As for a lunch at Durand's-Durand's is a

livelier establishment than either of the others, but still of the extremely serious first-class. It is always on the principle of ordering one portion for two persons: Napsins and cloth, 12 cents; one bottle of Bar-ac (a more aromatic, sweeter, white Bor-leaux than Graves), 80 cents; butter, 16 cents; pink shrimps (more decorative than nilling), 30 cents; eggs aux morilles (the moalling), 30 cents; eggs aux morilles (the morille being a species of mushroom, the eggs serambled and the dish marvelously delicate, though rich), 50 cents; young pullet aux fonds d'artichauts, \$1.90; strawberry art, 70 cents; coffee, 24 cents; tip, 40 cents; total, \$5. The pullet was tender, as a pullet ought to be. It had been cut up while raw, then sauteed in an earthenware pot. Haif of the success of French cookery lies in the see of earthenware and copper utensis. The artichoke hearts were covered with the gravy of the chicken. Some remarks ought ob e made about the eggs, Durand has always and excelient eggs cooks, and some of these Paris egg dishes are well worth trying. There are scrambled eggs aux crevettes, the shrimps being served in the center, and eggs en cocotte au jus, which only the best beef juice can make good. (1 center, and eggs en cocotte au jus, which only the best beef juice can make good. (I call oefus brouilles "scrambled" for want of a better word only, because there is nothing of the helter-skelter scramble about them.) The Durand strawberry tart is snother thing to dream of good, medium-sized strawberries cut in half just before wanted, moistened in a little sirup and simply warmed in flaky crust before being served. Such tarts are refreshing.

Solemn Nousense. These are serious restaurants, without harlatanism-that is to say, the appeal to vender and admiration by the springing of ky-blue sauces and Nile-green Jellies (so leasing to those who are just learning to line well) is not conspicuous. Still there no reason one should not go to Joseph's, sallard's or the Tour d'Argent and get nore than his money's worth in highly up-o-date novelties. The head waiters are medians. See them cut butter from the inderous block. The Vanderbilted one empounds a sauce with all the gravity of Faustus calling up Sathanas—and canwhile, lets his woodcock cool befor

Delightful Monstrosities.

There are those who delight to breakfast the Tour d'Argent on lobster Winternur, which-like Joseph's lobster Lord Ranolph-is best adapted to the stomachs of rize fighters fresh from training. No man an digest these delightful monstrosities the nights a week. Indeed, the Tour d'Ar-gent is a restaurant apart. Surprise, ad-miration and holy awe are always in its atmesphere, while the believing Americans and English confirm their mutual faith by mutual competition at the shrine. Here Frederics' stronghold is to "create" new fishes continually, which he as continually names after his best customers, so that we have had (I do not say have) the vol-au-vent Stanhope, filet de sole Barlow, canard MacArthur noulet au Dr. Pendergast eggs. ve nights a week. Indeed, the Tour d'Arifter a slight vol in the vent, bobbed up erenly vol-au-vent Jack Frost, to my cer-ain knowledge, just as the filet Barlow beme known as the filet Steddard.

Gastronomic Fireworks. Frederic undoubtedly is a double-distilled astronomic expert, but to the nervous here is something almost disquieting about his fireworks. Palilard's, the restaurant of the Cafe de la Paix, Durand's, the Cafe of the Cafe de la Paix, Durand's, the Cafe de Paris afid Lucas' are all, more or less, on the same up-to-date track, with gay "specialties," of which the good old Rouen duck, christened with as many different surnames as there are establishments, is a good sample. For it makes the appetite come to see the fine bird joilied about under your eyes, with all the theatrical effects. "The Rouen duckling"—I quote a solemn repleure—"is a young (female) duck that has never laid an egg. It is strangled, so as to prevent a single drop of blood leaving its body. It is baked until it is at its juictest point, in a porcelain pot—i forget what it is baked with—and then brought to me to look at. Then the master takes it away from me, jumps it on a chafing dish, slices off the best parts, which he serves to me in a sauce concocted under my eyes"—no one knows what this sauce is. The carcass of the unfortunate duck is placed in a steel press whose force is so gigantic that the flesh and bones are reduced to the form the dark of the problems. The carcass of the unfortunate duck is placed in a steel press whose force is so gigantic that the flesh and bones are reduced to the form press whose force is so gigantic that the desh and bones are reduced to the form and consistency of a brickbat. "So all the juice," the epicure says, "and all the marrow and all the coagulated blood have gushed out from the press as from a fountain. It is with the aid of this that the great sauce is made."

A la Chiengo.

I have a friend, a man well on in years, a sausage caser from Chicago, who comes to Europe yearly on his way to Asia Minor, where he buys up sausage casings from the slayers of goats, asses, horses, dogs and other quadrupeds. He always makes a and other quadrupeds. He always makes a little stay in Paris and has had experience in the best Paris restaurants. The last time I saw him he had been to Colin's table d'hote, in the Passage de l'Opera, where they give a complete dinner, from soup to nuts, champagne included, for one frant twenty-five centimes—that is, a quarter of a dollar. "I've found the place to eat at last," he exclaimed, jovially. "Think how much money it leaves me to take to last, he exclaimed, jovially. "Think how much money it leaves me to take to Henry's and the Chatham bar. I am confident." he said, as I helped him into his cab—"I am confident that too much money is thrown away on food which might be spent in drink."

STERLING HEILIG.

From the Minreapolis Times. A real flower gives a smart touch to almost every fashionable costume this winter. The flower-frequently several flowers are worn-appears on the evening gown, house gown, luncheon frock, theater gown, house gown, luncheon frock, theater toilette and even the street rig. It may appear in the folds of the turban, the muff, the jabot at the throst, the collarette, the fur boa or the coffure. Sometimes there is a rose, or two roses with long stems. Again it is a nasturtlum or a chrysanthemum. If the gown, is elaborate, a cluster of orchids may be worn. With street rigs, a bunch of real violets is considered grand chic.

"Of course, you never advertise, doctor?" "Sir! Certainly not. By the way, be sure to spell my name correctly in your account of that remarkable operation."-Cleveland Plain Dealer.

Very Small Talk.



"Earrings are all the go now, aren't they?

THERE has been no such conflict attractions in this city since that unrebuked inventor of the amusement trust, the man with the three- ringed circus, made his appearance. At the Lafayette Square was the peerless "Becky Sharp." perforating the paper-hoop shams

Thackeray's day with an airy grace which won the admiring applause of great concourses. At the Columbia Theater "Oliver Goldsmith" was securely walking the lofty and perilous slack wire of the epigram-matic drama. And at the New National Theater "A Rich Man's Son" was simulta-neously juggling some familiar but amusing comedy material. But it was not all for one price of admission. The devoted escort who sought to do the honors properly found the test on his purse an unusual one, not counting chaperonage. It was a busy week for the playgoer who binds himself not to miss anything that is really worth seeing. Three nights at the standard dramatic performances, whose allurements were all so exceptional; an evening with polite vaudeville at the New Grand and another with the mazy frivolities of The Evil Eye"-there were five evenings "The Evil Eye"—there were five evenings gone. There was but one left to devote to the variety theaters, where there is the comfort of a smoke to be enjoyed, even it the show is not always all that imagination could fondly depict. In order to see both those shows it was necessary to take an afternoon off and go to a matinee. The wonder of it was that in every instance business was good. The man behind the ticket window has no suggestions to offer in political economy, but he might, if he chose; say a wise word or two about the disappearance of hard times.

chose; say a wise word of the disappearance of hard times.

Of the three dramatic attractions, "Becky Sharp," with Mrs. Fiske in the title rele, was by far the best known in this city prior to the opening night. The dramatist did his work with notable skill. The task was one which might easily have been dismissed as insurmountable, especially in view of previous unsatisfactory attempts. As it was, an auditor who had not read "Vanity Fair" might have been disappointed. It lacked the structural essentials of a play. The scenic brilliancy of the ball room setting and the incidents which made up the third act were the main attractions, measuring the performance purely as theatric entertainment. But as a series of lilustrations of a great literary work it was superb, and the personality of "Becky Sharp" as interpreted by Mrs. Fiske was well worth attention as a study. Thackeray was one of the most undramatic of writers, and the success of this production demonstrates as much as anything could the universal character of the stage. There is rothing in which the human mind is interested which cannot find vivid expression across the footlights, provided the interpreterested which cannot find vivid expression across the footlights, provided the interpre-tation is animated by the proper intelli-

gence.

Situations and climaxes in the conventional sense of the terms were foreign to Thackeray's nature. He dealt in subtleties and frankly invited the reader who might be seeking secret passages and other sensational paraphernalia to read elsewhere. He wrote from the head as consistently as Dickens wrote from the heart. He dealt in analysis and specred in his delication. in analysis and sneered in his delicate fashion even at any sympathy that the reader might have felt with one of his own characters. The chief situation, that in which Rawdon Crawley returns to find his wife at supper with Baron Steyne is skillfully introduced, but the manner of Crawley's escape from his captors is not explained. It is in this scene with Baron Steyne that the possibility of a contradiction in the dramatist's treatment of the character suggests itself. Would a woman who had indulged in the side-smirkings of a conventional adventuress, as Mrs. Fiske in analysis and sneered in his delicate the public's faith in her was conclusively proved by this engagement. It is difficult to see how any other actress could have prevented the piece, clever as it was, from mpressing the auditor as downright dull. Maurice Barrymore did some characteristically good work as Rawdon Crawley.

No greater contrast to "Becky Sharp" could have been devised than "Oliver Gold-

smith.
Prophecies are always unsafe, but there rrophecies are always unsafe, but there is small risk in saying that Augustus Thomas' new play will receive many yards of complimentary comment in print. Every person who has ever chewed the end of a pen in a search for the right word in the right place has a soft spot in his heart for that assemblage of great minds who made a bon mot one of the heart for that assemblage of great minds who made a bon mot one of the great objects in life. And the playgoing public seemed to feel much the same affection for the old fellows, for the liberal interest which welcomed the play on Monday night increased as the week went on. The success of "Oliver Goldsmith," considering the fact that it came with very little of the usual preliminary flourish and blare, was highly remarkable. Its production reflects the greatest credit on Stuart Robson's artistic instincts. The part of Tony Lumpkin in "She Stoops to Conquer" has long been a favorite of his, and his study of Goidsmith gave him the necessary confidence in this biographic drama, which stands out as by far the greatest artistic achievement of his career. Mr. Weavor's value to in this biographic drama, which stands out as by far the greatest artistic achievement of his career. Mr. Weaver's voice improved as the week progressed and the finale of the play was changed so that instead of closing with the rollicking trio, "He is a Jolly Good Fellow," the play lowered the curtain on a sentimental tableau far more in keeping with the spirit of the story. As the piece was performed in Chicago during the scene when the audience is taken into the confidence of the management and permitted to join in a stage rehearsal, Robson and Dixey heightened the unconventionality by making their entrance from the auditorium and climbing over the footlights.

neighbened the unconventionality by making their entrance from the auditorium and climbing over the footlights.

With all this wealth of stage talent and scholarship against him, it looked as if Wm. H. Crane were in danger of being overlooked with rils comparatively modest offering of modern comedy. But he gathered his full share of laurels and wore them with his accustomed case. Robson and Crane—the names even now write themselves most naturally in association—seem to have been born under the same star. Even though their business interests were long since severed, their careers have something in common. Both started out with high hopes early in the season; Robson with "The Gadfiy" and Crane with "Peter Stüyvesant." Both scored below zerq. Both got new plays and both are now contemplating a genial rise in the popular thermometer.

Mr. Crane's exceptional prosperity in the face of such extraordinary opposition may have been something of a surprise, even to himself. That he was pleased goes without saying. When on Thursday he found a line waiting at the box office early in the day he was more than pleased. A ring at the telephone was answered by no less a personage than himself. "Please reserve two seats" was the message. "For tenight?" was the query, in as correct an imitation of Treasurer Smith's tones as he was able to give. "No. For next Monday night." It was the advance sale for the Nielson engagement which was responsible for much of the demonstration, although the audiences at "A Virginia Courtship" sufficed to show that Mr. Crane was not getting a reserved seat less than his share of consideration.

There was a note of local interest in Stuart Robson's engagement. In the fifties he was a resident of this city. Like so many men who have distinguished themselves in various lines of intellectual effort, he had a share of discipline at the printer's case. He was employed in the

composing room of The Evening Star office, and although a youngster, in a short time managed to advance himself almost to the status of a journeyman printer. He was a devout amateur actor, and it chanced that he and a prominent player named Burton appeared in the same character at about the same time. With the true confidence of genius, he announced that he thought it high time his abilities were recognized by the press. The man in charge of dramatic happenings obligingly told him that if he would write something about himself it might be published, and Robson took his pencil in hand. He announced that Stuart Robson had played this character; that he played it better than Burton eyer had played it or ever would play it; and, moreover, that the world would one day recognize Robson's superiority. Some strange chance the criticism got not the paper precisely as written. It was the first public recognition Robson had ever received. No one thought at the time that it was entitled to credit as a prediction.

The following story is related by Lucille Saunders, the contraits of the Alice Nielson Opera Company: "It was in Birmingham, England. during a concert season with Madame Patti. I was late in starting for the concert hall, but had the street and location of the stage door clearly in my mind, as I thought The place was only a couple of squares away, so I walked. On reaching as I thought The place was only a couple of squares away, so I walked. On reaching what I supposed was the stage door, I told the attendant to conduct me to the artists' room. He was a polite little cockney, and, after looking at me in a somewhat surprised way, said: "Ho, it's this 'ere way, ma'am," and with that he pulled me through a side door and down a long, dark hallway that seemed to run at a sharp incline into the depths of the earth. He twisted through various labrynthian passages, all very much to my amazement, and finally landed me in a low-ceilinged, square, undecorated room, with a marble square, undecorated room, with a marble floor, and a temperature so hot that it could only be described in highly spiced language. I finally gasped, Where in the of heaven, am 1?

"'Arry, or whatever his name was, suavely replied, with much bowing and scraping, "It is the 'ottest room 'ereabouts, What do you mean? I shricked. "'What do you mean. I shricked.
"'Didn't you want the Turkish bawth
ma'am?" he whined. 'You said the 'ottes

room.'
"Take me to the concert stage

"Take me to the concert stage, you idiot," I cried, as I threw the bunch of flowers I carried at his head.
"Well. I finally got on the stage, just in time for my number, with great rivers of perspiration running down my beautiful evening gown. Without a moment's hesitation. I had to go on and sing my first song, which, with peculiar jrony, happened to be 'Greenland's Icy Mountains.'"

Minnie Palmer, the winsome soubrette, whose success in "My Sweetheart" has be-come a part of theatrical history, seems to have found the fountain of perpetual 'Why, she doesn't look to be more than

"Why, she doesn't look to be more than fifteen years old," remarked a lady who for the first time saw her at the New Grand one night this week.

"Ha, ha, ha," laughed her escort. "Minnle is —," but the rest of his remarks could not be overheard.

"Minnie is—." That about hits off popular appreciation of her, aithough it would better be put "Minnie is—Minnie." Her age does not count, because she has never looked any different. She remains the same fairy-like funmaker of old. After overhearing the snatch of conversation mentioned a Star man calied upon Miss Palmer tioned a Star man called upon Miss Palmer and found her as charming off as on the

stage.
"Since 'My Sweetheart' days I have been but once in Washington. But I love the city; there is none like it. Why have I deserted America? I have not. But I'm afraid that America has outgrown me as a start I am by natura and training a southern than the city. star. I am by nature and training a sou-brette, not the peroxide kind, if you please, but like Lotta and Maggie Mitchell in the but like Lotta and Maggie Mitchell in the early days—say ten or lifteen years ago. Those were charming, fresh little plays, full of what is called heart interest, but the public wants them no more, and therefore I can say with Othello. My occupation's gone," at least so far as starring again is concerned. I'd like to try 'My Sweetheart' again. Do you think it would please? Yes? Thank you so much, but my good sense tells me that the public is too used to great productions and great casts to nay great productions and great casts to pay the same price to see one poor little wo-man in her mimic role. No, that dear litman in her mimic role. No, that dear little play would not stand a great production and a great cast. It was not built
for such a burden or, indeed, a bigger one
than myself. Still, I shall never cease to
wish to play it again. But I'll stick to
vaudeville now—it pays, and then there's

Mr. Stuart Robson is an omnivorous read-Mr. Stuart Robson is an omnivorous read-er. Oliver Goldsmith, as all the actor's companions know, has been Robson's fa-vorite author. He can quote from him at will, and knows "The Deserted Village" and "The Traveler" backward and forward. Three summers ago, durling one of his vaca-tions, Robson took a trip to Ireland for the sole purpose of hunting out the ald Gold. and "The Traveler" backward and forward. Three summers ago, during one of his vacations, Robson took a trip to Ireland for the sole purpose of hunting out the old Goldsmith mansion in the west of Ireland. He located it a few miles from the town of Athlone. Mr. Robson describes his journey to Goldsmith's birthplace in his own way.

"Athlone, as you probably know, is located in the heart of Ireland, just midway between Dublin and Galway. I have traveled Ireland thoroughly, and I know no more pisturesque town of its size than Athlone. It is full of historic memorials, and one might say of this old place what Marlowe said of other ancient ruins, 'One cannot tread upon them but one sets one's foot upon some sacred story.' After a good dinner at the local arms I summoned a jarvey, who drove around at the appointed hour, and, mounting upon the jaunting car, we drove off to Goldsmith's birthplace, which, he said, was some ten miles outside the village. The old Goldsmith house is still standing; that is, the ruins of the place are still there, with walls stanch and sound as if they had not weathered the snows and summers of two centuries. As I walked up past the old gateway I saw in my mind's eye the figures of Goldsmith's venerable father, precocious Noll himself, his brother and his sisters, starting from the house to greet me with true Irish hospitality. The old fineplace where Noll must have mused for hours, is still intact, but, alas, the day when I visited the place a fat pig from a neighboring cottage had ensconced himself in the fireplace and lay comfortably dozing mid the weeds and wild flowers that had taken root between the stones of the hearth! I remember this particular pig was white and black, and resembled a man sitting in his shirt sleeves. I spent an hour in complacent soilioquy in the old Goldsmith house, and then under the guidance of one of the peasants of the place I went to see the other souvenirs of Goldsmith's boyhood. The old stone mill, the hawthorn bush, the parsonage and the Three Jolly Pigeo

Frank Daniels made an experiment last Frank Daniels made an experiment last week at Wallack's, New York, well calculated to set at rest all arguments as to the most valuable form of advertising. Speaking of it the comedian said:

"As everybody with eyes must know, theatrical organizations pay out a fortune every year for advertising. This advertising takes many forms—newspapers, bill boards, lithographs in windows, elevated rallroad stations, postar cards, street cars and a hundred and one other things supposed to catch the eye of the public.

"There was a pretty warm argument the other night in my dressing room over the best form of advertising. I didn't take part because I knew it would result as I had heard the same argument result many times before.

"But the next day I consulted we

efore.
"But the next day I consulted my man-"But the next day I consulted my manager, Kirk Las Shelle, and we concluded to test the thing by the only reliable means. So that night, between the acts, ushers distributed among the audience slips with a brief printed statement setting forth the disputed question and politely asking the recipient to indicate by a check mark in the list of various advertising forms employed which one had attracted him to the performance—the ad. in the newspaper, the bill boards, window lithographs or something else.

bill boards, window lithographs or some-thing else.
"Well, the people seemed to take kindly to the idea, and the response was most lib-eral. Eleven hundred slips were handed to the ushers after the next curtain, and of that number nine hundred and ninety-one showed that that many of the eleven hun-dred had been attracted by the newspapers solely. Henceforth," the comedian con-cluded, "the rewspapers will get ten-elev-

enths of all the money Manager La Shelle sets aside for advertising purposes."

COMING ATTRACTIONS.

NEW NATIONAL THEATER.—At the National Theater next week "The Singing Girl" will be brought here by Alice Nielsen. This young and piquant artiste, whose stellar career dates back but one season, is now on the firmest footing with the public and has won her position in a thoroughly legitimate way. Miss Nielsen is not likely to forget the paternal kindness and maneagerial sagacity of the veteran comedian, Henry Clay Barnabee, who took her from an opera company of the far Pacific coast and incorporated her winsome personality and her brill'ant voice in the musical plant of "The Bostonians," nor that contretemps in 1897 which led to her secession and establishment in "The Fortune Teller," as an independent star. From the night she appeared as the prima donna of Pater Barnabee's enterprise she has been a success. She appears under the capable management of Frank L. Perley, who has surrounded her, it is said, with all the essentials that enter into a perfect production. The work, it appears, has been handsomely mounted and the cast embraces singers of worth, notable among them being the basso, Eugene Cowles, who started his reputation with the "Armorer's Song" in "Robin Hood." The plot of the Singing Girl is whimsical and suggestive of excelent comedy. An Austrian Grand Duke has been thrown aside by the Countess of Salzburg, on the very eve of their wedding, and in his rage returns to his Duchy of Linz to promulgate a law to penalize the wiles of flirtatious women. If one is seen to converse with an unmarried man, she being presumably single, she must engage to marry him; and if she is surprised in the act of permitting herself to be kissed, both kisser and kissee are bundled forthwith before a magistrate and united. There would appear scope in this for quite a romance, and Stanislaus Stange has, it is said, made a good book for which Harry B. Smith has written the lyrics. NEW NATIONAL THEATER.-At the

COLUMBIA THEATER.—Mr. George H. Broadhurst's "Why Smith Left Home" arrives Monday night at the Columbia for a stay of one week, with the usual matinees Thursday and Saturday. The exponents of the play include Maclyn Arbuckle and Mrs. Yeamans, with the expansive smile. This is the latest farce of Mr. Broadhurst, whose aptitude for writing amusing and up-to-date pieces is only equaled by his ingenuity in hitting upon titles which are sure to, attract attention. Thus, "The Wrong Mr. Wright' was followed by that very successful piece. "What Happened to Jones." The latest Broadhurst farce was an unqualified success in London, at the Strand Theater, where it ran for months, and when it was brought to the Madison and when it was brought to the Madison Square Theater, New York, it was the pronounced hit of the metropolitan season during a long engagement. The production of "Why Smith Left Home" will be marked Why Smith Left Home" will be marked by an elaborate scenic equipment. The costumes contain some of the latest Paris-ian importations and the gowns worn by Miss Anita Bridger are said to be marvels of the modiste's art.

LAFAYETTE SQUARE OPERA HOUSE.

The Imperial Japanese Dramatic Company, which comes to the Lafayette Square opera House next week in repertoire, will probably be one of the most interesting and unique dramatic affairs of the season. The company plays a Japanese version of "Pygmalion and Galatea," "The Gelsha and the Knight," and "The Merchant of Venice." They are en route to the Parls exposition, for which they sail in April, carrying with them their costumes and scenery and orchestra. Their leading man, Kawakami, is said to resemble in many respects Henry Irving, and Mme. Yacco is spoken of in the most enthusiastic manner by the papers of San Francisco, Chicago and Boston, as unquestionably a revelation to the people nique dramatic affairs of the season nquestionably a revelation to the people f the dramatic ability dormant in Japan. of the dramatic ability dormant in Japan. They have just closed an eight weeks' engagement in Boston at the Tremont Theater, playing to big houses, matinees only. Boston says they are decidedly novel and very interesting; that the natives of the flowery kingdom are advancing even more rapidly in stage-craft than we are, the entire company showing the fruits of the most severe schooling, and that Sada Yacco possesses the grace of a Bernhardt, compossesses the grace of a Bernhardt, compossesses the grace of a permaru, com-bined with rare dramatic powers and ar-tistic temperament that in an American actress would be called genius. As soon as the people found out what they were the audiences steadily increased in num-

ACADEMY OF MUSIC.—The Academy's attraction for Monday night and all this week will be Richard Hyde's new farce comedy production, "A Wise Guy." Edmund Hayes has taken Hayes & Lytton's laughable little sketch and made it into a farce comedy in three acts, and now the laughable little sketch and made it into a farce comedy in three acts, and now, in stead of watching the efforts of the pretty but impecunious actress and her heavy-weight piano-mover friends to bring her bashful bogus count to a proposal for thirty minutes, you watch them for three acts, assisted by characters you see around you in every-day life, who contrive to give the "Wise Guy" a good deal of business to attend to. The titular character of "A Wise Guy." as observed in the original sketch, will be recalled as that of a very "tough" gentleman, who, by accident, is given an opportunity to make himself comfortable at the expense of others, and who grasps that opportunity with an avidity grasps that opportunity with an avidity that proves him to be a person of apprecia-tion and discrimination. Hayes and Lyttion and discrimination. Hayes and Lyt-ton, the stars, have been for a number of years popular performers in the varieties. Among those announced for the support of these players are Reno and Richards, comic acrobats and gymnasts; Ray L. Royce, mimic and impersonator; Louise Montrose, Raymond Finlay, the Doherty Sisters the Alligon Sisters, Lizette Royce, Sisters, the Allison Sisters, Lizette Royce, Alice Lorraine and Moreland, Thompson and Roberts. New songs, music, dances and specialties, as well as a bevy of pretty choristers, an outfit of new costumes and an equipment of handsome scenery, are promised.

NEW GRAND OPERA HOUSE.—The most prominent dramatic star in vaudeville is Miss Marie Wainwright, who heads the extraordinary bill engaged for the New Grand next week. As was to be expected, Grand next week. As was to be expected, she has chosen an entirely original and novel method of supplying the demand for diversified entertainment. Miss Wainwright has prepared a series of famous recitations which those who know her force and genius as an actress of emotional roles will believe her capable of giving as they have never before been delivered in public. Miss Wainwright was associated with her husband, Louis James, in tragedy for years, but recently she has shown her versatility in comedy by appearing when last years, but recently she has shown her versatility in comedy by appearing when last here in "Mile. Fifi," one of the Frohman productions. She will prove an agreeable diversion from the usual sketch in which distinguished players make their advent in vaudeville. Additional interest in her is aroused by the fact that she will recite Rudyard Kipling's famous war poem, "The Absent-minded Beggar," for which Sir Arthur Sullivan wrote the music. The bill also will contain the five Cornalias, who provide a really unusual and remarkable acrobatic act. Hall and Staley will be seen in their amusing concection, "The Twentieth Century Burglars." Geo. W. Day, the singing comedian and monologist, will appear. ing comedian and monologist, will appear Frank and Don call themselves "The Mer Behind the Comedy Guns," and their reputation is not equaled by others in similar lines. Ward and Curran will give one of the merriest acts in vaudeville and conthe merriest acts in valuevine and con-clude a bill that rings every change pos-sible upon comedy. The enjoyable moving sible upon comedy. The enjoyable movi pictures as usual will wind up the perfor ance and fill the generous measure amusement to overflowing.

A SOUSA CONCERT.—One of the most surprising things about the Soura concerts is their perennial freshness. After years of concert giving one might easily incline to a suspicion that Soura would, Stoner or later, fall into a rut and become too badly reminiscent in his programs, but he doesn't. On the other hand, he is more and more original and prolific in new and striking features, a fact evidenced in almost any concert he gives. Apparently most any concert he gives. Apparently he gleans carefully and well the whole field of musical production and is ever ready with an array of the newest and best, and the choicest from the archives of the past that are but rarely heard. In of the past that are but rarely heard. In fact, the more that one sees and hears of the Sousa concerts the more he looks for new things. This is ever a brilliant factor in the success of his entertainments. We are to have Sousa on Thursday afternoon, February 1, at the National Theater. Sousa will take his band to Europe April 1 as the official American band at the Paris exposition. The solodists are Miss Bertha Bucklin, violiniste, and Miss Blanche Duffield, soprano. The concert will begin at 4 o'clock.

BREMA'S SONG RECITAL.—Singers of Washington cannot afford to miss the song recital of Miss Brema, as more can be learned in vocal expression from such a recital than by months of hard study. After singing the Schumann Cycle last spring at the Choral Society's concert, Miss Brema was recalled no less than sixteen times and was obliged to repeat the encore song

she gave. The audience on that occasion was probably the most enthusiastic ever assembled in this city. Her giorlous singing in "Die Walkure" with the Metropolitan Grand Opera Company last spring is still fresh in memory of those present. Brema is as eminently successful in song recital as in grand opera, and has, in fact, astonished the critics with her perfectly sustained lyric singing and well-balanced interpretation. The program of her recital next Wednesday afternoon at 4:15 is exceedingly bright and well arranged, and contains, in response to numerous requests, the Schumann song cycle, "Frauenliebe und Leben," and also the cantata for male voices, "To the Genius of Music," by Mohr, which will be sung by the Damrosch Society. It is very seldom that Washington is favored with a song recital by a leading member of Grau's Metropolitan Opera Company, and Miss Brema will undoubtedly be welcomed by a representative Washington audience. The recital will be given under the auspices of the Damrosch Society at the Columbia Theater, Wednesday, January 31, at 4:15. Seats are now on sale at Guzman's, in Droop's music store. The program will be as follows: Old German song (1620); "Air de Telaire" (old Prench, 1737), Rameaux; "I Attempt From Love's Sickness to Fly" (old English), Purcell; "Gia il sol del Gange" (old Italian), Scarlatti; "Frauenliebe und Leben," song cycle, Schumann; cantata, male voices, "To the Genius of Music," Mohr; "Der Atlas," Schubert; "Der Fruhiling," Brahms; "L'Heureux Vagabond." Bruneau; "Ein Elnzig Wortchen." Tschalkowsky; "My Brown Boy," Korbay; "Demain," M. V. White. PHILHARMONIC CLUB CONCERT.

PHILHARMONIC CLUB CONCERT.—
The fourth and last concert of the Philharmonic Club will be given on Thursday
night, February S, at the Washington Club,
and, as the announced concert of the Baltimore Symphony Orchestra will not be given
on that date, a large attendance is expected. The program includes two interesting
rew compositions for string quartet by
Washington composers, two movements rew compositions for string quartet by Washington composers, two movements from a string quartet by Robert Stearns and a suite in five movements by Ernest Lent. Mrs. Lent and Mr. Rakemann will play Schubert's Fantasle for plano and violin, a work of rare beauty, which never has been given before in this city. Haydn's famous variations from the Kalser Quartet and Schumann's creat quintet for plano and strings complete the program. The demand for tickets can only be satisfied by a limited number of seats, which are now on sale at the leading music stores. DAMROSCH LECTURE RECITAL.

While Walter Damrosch is very widely known as an orchestral and operatic con-ductor, as well as a composer, it is not generally understood that he is also a skillgenerally understood that he is also a skilled pianist. This is not meant in the ordinary sense of a solo player, but especially as a remarkable interpreter on the piano of orchestral work. He has now, for some years, in connection with his operatic work been engaged in giving illustrated lectures upon Richard Wagner and his music dramas. The Choral Society brings him here on February 7, when he will tell the story of the Nibelungen Ring, as used by Wagner, and illustrate it on the piano. Those who have heard him agree that he produces remarkable orchestral effects and succeeds in giving a vivid idea of the story. This enables the purpose of the composer to be appreciated more completely than any other method.

COLLEGE MUSICAL CLUBS .- The seccolleges Musical Clubs.—The second annual visit of the combined musical clubs from the University of Pennsylvania to Washington will be made on February 16, when the boys of the "Red and Blue" will be welcomed by their friends and followers at the Rifles' Hall. The clubs' appearance last year was most successful in every way, and the determination to include Washington in the annual tour was made. The seat sale opens Monday at Sanders & Stayman's.

DR. STAFFORD'S LECTURE.—Rev. Dr. D. J. Stafford will deliver a lecture on Shakespeare's "Julius Caesar," Sunday evening, February 4, at the National Theater, Dr. Stafford's reputation as a lecturer is well known, and his essays on "Hamlet" and "Macbeth," have been list-"Hamlet" and "Macbeth," have been list-ened to by large audiences. In the treat-ment of the tragedy of "Julius Caesar" there is fine opportunity for the display of critical and analytical description, and then, too, there are many passages that will fur-nish excellent display for dramatic and theatric effect. Tickets for the lecture may be obtained of Mr. Guzman, at Droop's music store.

"CRICKET ON THE HEARTH."—A per-formance of the "Cricket on the Hearth" will be given at National Rifles' Hall Feb-ruary 9 for the benefit of the charity fund of Almas Temple of the Mystic Shrine. This charming domestic drama was presented some weeks ago at All Souls' lecture hall, and all the performances were well at-tended and were very successful from an tended and were very successful from an acting standpoint.

KERNAN'S LYCEUM THEATER.— Violla," who was a sensation at the vorld's fair, will appear with her seven Moorish companions, in addition to Robie's Knickerbockers at Kernan's Lyceum next week. The company is entirely new, and includes Alf Grant, the up-to-date enter-tainer; Bert Leslie, the unctuous comedist, ssisted by Sophie Leslie: Rosalie, in a neassisted by Sophie Leslie; Rosalle, in a new repertoire of songs; the rapid humorists, the Armstrong Brothers; the three danseuses, the Wright Sisters; the triple bar performers, La Moyne Brothers, who will introduce their wonderful bag-punching dog, "Spike," and Miss Cissy Grant, the "Minerva of military tactics."

BIJOU THEATER.—"Fool Foo Ding-a-Ling" is the title of the Bijou's oriental buriesque that will be introduced Monburiesque that will be introduced Monday afternoon January 29, and which will run for the week. The extravaganza is a melange of joility. The first part is made up from sketches culled from the brightest and wittlest lines of "The Geisha" and "The Mikado." The costuming, scenery and stage effects will be in keeping with the rich splendor of the eastern courts. Features will be the "Geisha Girls," the "Vamoose Dance," and quaint and elongated Sam Adams, the Bijou's favorite comedian, in a laughable and entertaining comedian, in a laughable and entertaining burlesque on Ching Ling Foo. In the olio-Willard Simms and Jennie Graham, pre-Wiliard Simms and Jennie Graham, pre-senting a character comedietta; the Broad-way Trio, makers of mirth and melody; the Brothers Rossi, marvelous acrobats; Jor-dan and Welch, Hebrew delineators; Lea-vitt and Nevello, sensational jugglers, and Fox and "Foxie," the clown and his won-derful performing dog.

WILLIE COLLIER IN "MR. SMOOTH." WILLIE COLLIER IN "MR. SMOOTH."

—The attraction at the Columbia Theater, week beginning February 5, will be the popular comedian Willie Collier and his company of players in his new play entitled "Mr. Smooth." The engagement is for one week only. The remarkable success of Mr. Collier and the rapid manner in which he has become one of the leading stars in the theatrical firmament has surprised even his most ardent admirers and stars in the theatrical firmalment has sur-prised even his most ardent admirers, and although it has been but a few years since he first started his stellar career, he is to-day recognized as one of the funniest men on the stage, and his audiences throughout the entire country are invariably large and fashionable.

EVA L. DUNNING'S READING.-Miss EVA L. DUNNING'S READING.—Miss Eva L. Dunning will give the second of her series of readings and impersonations to-night in the pariors of the "Yi" 1010-1012 13th street. She is highly commended in cities where she has appeared.

cittes where she has appeared.

"THREE LITTLE LAMBS."—"Three Little Lambs," as modern musical comedies, which has just concluded a run of fifty nights to crowded houses at the Fifth Avenue Theater, New York, will be presented for the first time here at the Lafayette. It is the latest work of the author of "182" and "Jack and the Beanstalk." The music is by E. W. Corliss, and is interpreted by the Fifth Avenue Theater Musical Company, under the direction of Edwin Knowies, an organization of fifty-five people, including Adele Ritchle, Neille Braggins, Marie Canill, Cara Palmer, Ida Hawley and Gerry Ames, Messrs. William E. Philip, Raymond Hitchcock, W. T. Carleton, Edmund Lawrence, Thomas Whiffen, Harold Vizard and Tom Hadaway.

"THE TYRANNY OF TEARS."—John Drew will come to the National Theater a week from Monday night next with "The Tyranny of Tears," Haddon Chambers comedy of temperament, with which, about a month ago, he closed a prolonged run at the Empire Theater, New York. He will be accompanied by the old favorites of his always splendid organization, including Miss Isabel Irving, his leading lady; Miss Ida Conquest, Miss Georgie Mendum, Messrs. Arthur Byron, Harry Harwood and Frank Lamb. It is needless to state that the production will be in every way the same as seen in New York. "The Tyranny of Tears" is not a problem play, nor is it, in intent, in the slightest manner sermonic; yet it caused a great deal of discussion in New York. It tells of a loving husband and wife. The latter so loves her husband that she determines to have him all to herself, and she accomplishes this for about

five years by an ever-ready propensity to

Aside.

Roland Reed is slowly but steadily im-

Charles E. Blaney is to produce a new play entitled "Across the Pacific."

George C. Boniface will go under the management of Broadhurst Bros. David Belasco's first play was entitled "Jim Black, or the Regulator's Revenge."

John Blair has definitely severed his con-nection with the series of modern plays. Robert Mantell made his debut as a ser geant in "Arrah-Na-Pogue" in England is

Two people have fainted during realistic passages of "Sherlock Holmes" in New York.

A London theater has a room where tlemen from out of town can put on evening clothes.

Alice Neilson's father was a Danish musician, who died when she was but three years old.

Minnie Seligman has been appearing in New York vaudeville in the second act of "In Paradise,"

Annie Russell, with Mrs. Gilbert and Charles Richman, is now producing "Miss Hobbs" en tour.

The first English opera known was produced in London, England, in 1679, and was entitled "Dido and Aeneas,"

Clara Lipman has dramatized a novel, "Lady Barbarity." She and Mr. Mana may put it in their repertory.

Fay Templeton and Otis Harlan have both made hits in the new extravaganza, "From Broadway to Tokio." John Pistorio, well known here formerly

as a leader, is the musical director Robie's Knickerbockers. Maggie Mitchell owns a large amount of real estate in Hariem, and is down on the assessor's books as Mrs. Abbott.

New plays are being written by Paul Lelcester Ford, Richard Harding Davis, Lorimer Stoddard and James L. Ford.

Mounet-Sully says he will return to Greece next year during the Olympic game and act "Oedipus," with Attic surrounding

Charles Wyndham has decided to produce his English version of Cyrano de Bergera at Blackpool, England, Monday, March 5.

"A Dairy Farm" goes better outside of New York than it did in the metropolis. It will reach Washington before spring.

Still another "Mile. Fifi" has appeared on the scene. Lettle Alter played that much-discussed title role in St. Louis this month. In Japan it is not considered good form

for ladies attending a theatrical perform-ance to wear the same costume all the evening. Anna Held has reached her twelfth week in "Papa's Wife" in New York, and it looks as if she might play the rest of the season profitably.

Rose Coghlan says she will produce a new play next season from the pen of the late Charles Coghlan, and will also revive his play, "Madame."

George Sheldon's religious novel, "In His Steps," is to be melodramatized by the London playrights Sutton Vane and Ar-thur Shirley.

Russ Whytal has secured the American rights to the "Sacrament of Judas," now being played in London by Forbes Robert-son and Mrs. Patrick Campbell, Robert Taber has a new leading lady,

Lena Ashwell. He will produce a new play at the London Adelphi, entitled, "Bonnie Dundee," by Laurence Irving.

Sarah Cowell LeMoyne's new play will be produced at New Haven, Washington, Baltimore, Buffalo, Rochester and Boston before going to New York. Ninnefte Thullen, one of the Alice Niel-

sen chorus, is a bachelor, her right to that title having been granted by the faculty of Oberlin University two years ago. "The Eleventh Commandment" was the original title of a new English melodrama, whose name, after the first performance, was changed to "The Unwritten Law."

In the rush to share the unearned benefits of a sensational success a New York hotel down at Hester and Elizabeth streets is known as the "Hotel Zaza."

Olga Nethersole has gone to Atlantic City. A postponement of her New York engage-ment has caused much disappointment and pecuniary loss at Wallack's Theater.

Katle Putman, recently seen at the Academy in "A Texas Steer," has written a farce comedy for Fanny Rice. She originally intended the play for her own use, but decided to remain off the stage next year.

De Wolf Hopper, with Jessle Mackaye, has introduced the old billiard game spe-cialty in London, which was so popular when he and Delia Fox played together in Francis Wilson has revived "Erminie

which will share a place with "Cyrano" in his engagements for the remainder of the season. Pauline Hall has been engaged for

Ray Royce of "A Wise Guy" was one of the few professional friends possessed by the late Bill Nye. He treasures an au-tograph letter from the humorist com-mending the character of his work. Joseph Hawarth retired from the cast of

"Quo Vadis" in Chicago owing to illness. He is said to be threatened with nervous prostration. "Quo Vadis" will play in Washington in March. A novel-effect has been introduced at the Drury Lane, London. One of the female performers floats over the heads of the spectators in the stalls and pit and show-

ers down flowers upon them Thomas E. Shea now has eight plays in his repertoire, including "Sidney Carton,"
"Richclieu," "The Bells" and "Dr. Jekyll
and Mr. Hyde." He appears to be the only
actor now attempting the trying dual role
of Stephenson's weird story.

Manager Wellington of the Bijou will have as his guest next week his aged father, who will come from Brooklyn for a fortnight's stay. The eider Wellington formerly lived in Illinois and back in the "fifties" was an intimate friend of Abraham Lincoln.

Now that some interest in the more substantial drama has manifested itself in the popular appetite a stampede of actors of all kinds of ability to the classics may be expected. Mr. E. H. Sothern intends to play "Hamlet" next spring. Mr. Sothern's well-bred mannerisms would be certainly interesting and possibly appropriate in this character.

Of the people who formerly appeared with Miss Rehan in Augustin Daly's company James Lewis and Charles Fisher are dead. Otis Skinner Is starring, Frank Worthing is leading man in "Naughty Anthony," Arthur Bourchier is playing in London, Effle Shannon is playing in "The Moth and the Flame" with Herbert Kelsey, and Edith Kingdon is married to Mr. George Gould.

The Indiana delegation to Washington, senators and representatives, with their families, will be the guests of General Lew Wallace, at the Broadway Theater, New York, Saturday evening, February 10, to witness a performance of "Ben Hur." The party will number forty people, and will ride from Washington to New York in a special car.

Manager Chase of the New Grand announces the loster of the Burke & Chase Vandeville Company, which goes on the road next season, as follows: Mme. Adelaide Herrmain, Mr. and Mrs. Jimmie Barry, Edna Bassett Marshall and her Street Uurchus, Quartet, Howard's ponies, dogs and monkeys, McMahon and King. Zimmer, Mabe. Maittand and De Veaux and De Veaux.